DOCUMENT RESUME

ED 244 448 EC 162 461

TITLE	Accessible Theatre Arts Programs
INSTITUTION	Texas Education Agency, Austin. Div. of Curriculum Development.
PUB DATE	Mar 84
NOTE	63p.
AVAILABLE FROM	Texas Education Agency, Publications Distribution Office, 201 East 11th St., Austin, TX 78701 (Publication No. GE-4-452-85, $1.00 while supply lasts).
PUB TYPE	Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Accessibility (for Disabled); Audiences; *Disabilities; Drama; Hearing Impairments; Learning Disabilities; Physical Disabilities; *Production Techniques; *Stages (Facilities); *Theater Arts; Theaters; Visual Impairments

ABSTRACT

Intended to help administrators and theatre teachers provide a theatre arts program accessible to disabled actors, technicians, and audiences, the guide focuses on ways to alleviate limitations in the theatre. The following topics are addressed (sample subtopics in parentheses): awareness (use of improvisations and simulations); acclimatization (theatre orientation, creative drama, and theatre games); selection of performance materials (suitability of scripts); auditions (considerations for casting individuals with a variety of disabilities); rehearsals (considerations for individuals with orthopedic, auditory, and visual impairments and learning disabilities); design (considerations for orthopedically, auditorially, and visually handicapped persons); technical crews; and accessible performances (general considerations for audience members). Resource information on definitions, causes, effects on living, misconceptions, and suggestions for relating to people with orthopedic, auditory, and visual impairments are offered. The guide concludes with a list of accessible theatres, plays with disabled characters, and an annotated bibliography. (CL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED244448

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Accessible Theatre Arts Programs

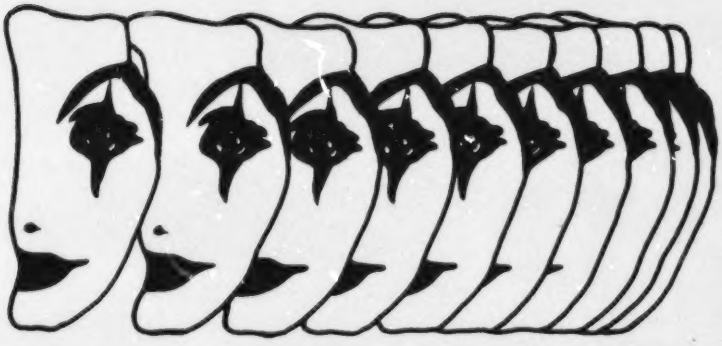
"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Linda Kemp

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

EC162461

Accessible Theatre Arts Programs



After the original free distribution to authorized institutions, additional copies may be purchased for $1 by contacting the Publications Distribution Office, Texas Education Agency. With the increasing demand for educational material, however, the supply at times may be exhausted.

This Texas Education Agency publication is not copyrighted. Any or all sections may be duplicated.

Texas Education Agency
Division of Curriculum Development
201 East 11th Street
Austin, Texas 78701

STATE BOARD OF EDUCATION

(State Board for Vocational Education)

JOE KELLY BUTLER, Houston
Chairman of the State Board of Education
Congressional District 7

PAUL MATHEWS, Greenville
Vice Chairman of the State Board of Education
Congressional District 4

WAYNE WINDLE, El Paso
Secretary of the State Board of Education
Congressional District 16

Board Members

VOLLY BASTINE, JR., Houston
Congressional District 18

MRS. MARY HELEN BERLANGA, Corpus Christi
Congressional District 27

MANUEL B. BRAVO, JR., Laredo
Congressional District 23

WILLIAM HUGH BYRD, Duncanville
Congressional District 6

DON H. COOK, D.D.S., Mesquite
Congressional District 5

VIRGINIA CURREY, PH.D., Arlington
Congressional District 24

WILL D. DAVIS, Austin
Congressional District 10

MIKE FERNANDEZ, JR., San Antonio
Congressional District 20

W. H. FETTER, La Marque
Congressional District 9

WAYNE FREDERICK, Orange
Congressional District 2

E. R. GREGG, JR., Jacksonville
Congressional District 1

KENT GRUSENDORF, Arlington
Congressional District 26

MRS. JEWELL HARRIS, Abilene
Congressional District 17

RUBEN E. HINOJOSA, Mercedes
Congressional District 15

J. MURPHY HORTON, Midland
Congressional District 21

MRS. LINDA HOWELL, Missouri City
Congressional District 22

WILLIAM N. KEMP, O.D., Houston
Congressional District 8

MRS. MARY ANN LEVERIDGE, East Bernard
Congressional District 14

H. REGINALD McDANIEL, M.D., Dallas
Congressional District 3

PAUL M. STEVENS, Fort Worth
Congressional District 12

CARROLL TEAGUE, Pasadena
Congressional District 25

MRS. LAURA TYNES, Waco
Congressional District 11

MRS. MARGE WEST, Amarillo
Congressional District 13

JAMES H. WHITESIDE, Lubbock
Congressional District 19

RAYMON L. BYNUM, Commissioner of Education
(Executive Officer of the State Board of Education)

Committees of the State Board of Education

Internal Rules Committee
JAMES H. WHITESIDE, Chairman
LAURA TYNES, Co-Chairman

Rules, Budget, and Finance
E. R. GREGG, Chairman
WILL D. DAVIS, Co-Chairman

Special Populations
DON H. COOK, Chairman
RUBEN E. HINOJOSA, Co-Chairman

Vocational Education and High Technology
WAYNE FREDERICK, Chairman
CARROLL TEAGUE, Co-Chairman

Investment of the Permanent School Fund
WILLIAM H. FETTER, Chairman
PAUL STEVENS, Co-Chairman

Instruction, Research, and Evaluation
MARY ANN LEVERIDGE, Chairman
WILLIAM BYRD, Co-Chairman

Teacher Preparation, Support Services, and Litigation/Appeals
WILLIAM N. KEMP, Chairman
VOLLY C. BASTINE, Co-Chairman

Select Committee on Public Education
JOE KELLY BUTLER
WILL D. DAVIS
E.R. GREGG

TEXAS EDUCATION AGENCY

This publication was developed by TEA staff members in the Office of the Deputy Commissioner for Planning, Research, and Curriculum.

THOMAS E. ANDERSON, Deputy Commissioner
for Planning, Research, and Curriculum

YVONNE KATZ, Associate Commissioner
for General Education

LEROY F. PSENCIK, Director
Division of Curriculum Development

Fine Arts Section

JEANNE ROLLINS
Education Specialist, Art

KIM ALAN WHEETLEY
Education Specialist, Theatre

PAT FOLMAR ROBINSON, Educational Writer
Division of Curriculum Development

Acknowledgments

The material in this guide is a synthesis of ideas and statements from individuals; the National Access Center; The National Committee, Arts for the Handicapped; and the American Theatre Association's program on Theatre By, For, and With the Handicapped.

Its genesis was the American Theatre Association Special Conference II: Action Workshops in Drama and Theatre By, With, and For Handicapped Individuals at the University of California, San Diego, in 1980. Concepts and materials from the conference were subsequently published in *Perspectives: A Handbook in Theatre By, With, and For Handicapped Individuals*. Appreciation is extended to the authors and editors Ann Shaw, Wendy Perks, and Cj Stevens for their generosity in sharing the insights, techniques, and suggestions derived from their work with disabled individuals in accessible theatre programs.

Foreword

This guide has been prepared to assist administrators and theatre teachers in providing a theatre arts program that is attractive and accessible to disabled actors, technicians, and audience members. It should also be of use to special education teachers who wish to enrich the learning experiences of handicapped students.

Raymon L. Bynum
Commissioner of Education

Contents

Accessible Theatre Arts Programs

Theatre Unlimited 3
Theatre Education and Special Education 3
Open Minds and Accessible Theatres 4
Awareness 6
Discussion Topics 6
Research Projects 7
Improvisations 7
First-Hand Experiences 7
Accessibility Survey 9
Acclimatization 11
Theatre Orientation 11
Creative Drama and Theatre Games 12
Selecting Performance Materials 13
Suitability of Script 13
Auditions 15
Considerations for Casting Orthopedically Handicapped Individuals 15
Considerations for Casting Auditorially Handicapped Individuals 16
Considerations for Casting Visually Handicapped Individuals 17
Audition Process 18
Rehearsals 19
Considerations for Orthopedically Handicapped Individuals 19
Considerations for Auditorially Handicapped Individuals 20
Considerations for Visually Handicapped Individuals 20
Considerations for Learning Disabled Individuals 21
Design 22
Considerations for Orthopedically Handicapped Individuals 22
Considerations for Auditorially Handicapped Individuals and for Enhancing the Use of Sign Language 22
Considerations for Visually Handicapped Individuals 23
Technical Crews 24
Considerations for Orthopedically Handicapped Individuals 24
Considerations for Auditorially Handicapped Individuals 24
Considerations for Visually Handicapped Individuals 24
Accessible Performances 26
General Considerations for Audience Members 26
Considerations for Orthopedically Handicapped Audience Members 26
Considerations for Auditorially Handicapped Audience Members 27
Considerations for Visually Handicapped Audience Members 28
Public Relations 29
Related Projects 29

Appendix

Resource Information: General 33
Resource Information: Orthopedically Handicapped 35
Resource Information: Auditorially Handicapped 37
Resource Information: Visually Handicapped 40
Directory of Advice and Assistance 42
Directory of Accessible Theatres 45
Plays with Disabled Characters 47
Bibliography 51

Anyone can whistle.
That's what they say.
Easy.
Anyone can whistle any old day.
Easy.
It's all so simple.
Relax.
Let go.
Let fly.

So someone tell me why can't I?

What's hard is simple.
What's natural comes hard.
Maybe you could show me how to
Let go,
Lower my guard,
Learn to be. . . free.

Maybe when you whistle you might include me.
—Stephen Sondheim

All the world's a stage,
and ALL the men and women merely players.

—William Shakespeare

Theatre Unlimited

Accessibility for disabled students must be considered in regard to facilities, programs, and attitudes. It presents educators with both a moral obligation and an exciting challenge. Traditionally, students with disabilities have been segregated in restrictive educational settings. Now, as a result of federal and state legislation, these students—on crutches and in wheelchairs, with learning difficulties, with visual and hearing limitations—are entering the mainstream of education.

The diversity of activities encompassed in the theatre arts curriculum provides unique opportunities for the involvement of all students, regardless of experience, cultural background, or handicapping conditions. Participating students can alternate as creators, observers, and evaluators, thereby discovering talents, refining skills, and developing an understanding and appreciation of the abilities and efforts of others.

The National Committee, Arts for the Handicapped maintains that:

> "There is an increasing awareness and acceptance of the humanity and uniqueness of each individual, whose right to the best educational opportunity and a full range of human experiences must be met. Implicit in this realization is the charge to explore new avenues for reaching the hard-to-reach, new approaches that utilize the creativity and imagination of educators. If students are to be helped to develop to their fullest learning potential and to participate totally in all that life has to offer, exposure and involvement in the arts is essential."

The American Theatre Association has accepted the charge to reach the hard-to-reach and has established a program on Drama and Theatre By, With, and For the Handicapped. More and more professional, community, and educational theatres around the nation are working to make their programs accessible not only to disabled audience members but also to participants with disabling conditions.

Theatre Education and Special Education[1]

Why should we be interested in bringing theatre to disabled individuals? And in bringing disabled students into theatre?

People who teach theatre know how valuable exposure to theatre can be for any student. They know their students are learning skills, discipline, and confidence that will stand them in good stead for the rest of their lives, whether they become actors or engineers or sales clerks. For disabled students, theatre education offers these same benefits and more, such as:

[1]Kimeldorf, Martin. "Drama and Special Education: Some Reasons and Resources." DRAMATICS: CURTAIN EDITION. Cincinnati, OH: International Thespian Society, December 1981.

- *Improved self-concept and assertiveness*—Many students in special education programs develop negative feelings as a result of being in separate classes, having special conferences, and using different instructional materials. Often these students have a poor self-concept, low expectations, and little motivation. Sometimes these and other frustrations lead to behavior problems. Much of this can be reversed when a student finds a program in which he or she can excel or simply display talents. Being a part of a theatre production and receiving audience response and applause can be an important first step to recovering self-esteem, dignity, and an ability to assert oneself.
- *Career preparation*—Somehow theatre is largely ignored by special education programs as a means of teaching good work habits. But it is an ideal vehicle. Good habits, such as punctuality, accepting criticism, following directions, and cooperating with others are the very fabric of the theatre experience. And, in theatre, the teacher's insistence on good work habits is reinforced by peer pressure, a key ingredient not found in some other work settings.
- *Recreation*—Everyone needs recreational outlets. For disabled individuals, many of whom face a lifetime of unemployment or underemployment, this need is especially acute.

The term disabled *(or handicapped)* does not identify a homogeneous group. It includes individuals with different needs and talents, randomly dispersed through our society. The term refers to many different kinds of impairments, including blindness, deafness, and mental retardation. There are also many different degrees of disability within each category.

Students with the greatest number of special needs, of course, will require the greatest amount of support and individual attention. Thus, theatre teachers who want to serve moderately to severely handicapped students may have to rely on improvised scripts or performances that can be adapted to individual talents. Often this may mean securing assistance from special educators, interpreters, and even therapists and mobility trainers.

At the other end of the continuum, students with less severe disabilities may need only a ramp to the stage, some assistance with recording the director's suggestions, or simply a chance to audition for a part in a situation where their abilities rather than their disabilities will be judged. Consider how often directors make casting decisions based more on the availability of talent than on the precise character needs of a script—casting 16-year-olds as octogenarians and short people as tall ones.

Theatre is an adaptable medium, an art form with a history of accommodating individual needs and talents.

Open Minds and Accessible Theatres

The challenge, then, is the realization of a theatre without limitations. The objective is not the creation of separate programs and activities for persons with disabilities. Rather it is to ensure full participation in existing programs, a matter that may require little more than an open mind.

Consider the following observations:

- All theatre is directed toward achieving the best possible performance from each actor/technician by capitalizing on that individual's strengths.[2]
- Creativity is not limited by a handicapping condition.[2]
- The disabled actor is a person, first; the disability is but one of many distinguishing characteristics of the individual. Consequently, disabled performers need not be limited to roles that specifically call for a disability.[3]

- While some modes of physical or vocal expression may be impaired, other channels are often intensified and enhanced. Emotionally, individuals who have had to cope with a disability have confronted aspects of life not likely known to the able-bodied. Herein lies a substantial theatrical resource.[3]
- Concentration must always focus on ability, not disability. The most rewarding discoveries occur when we learn how the disabled person can accomplish feats that are not possible with an able-bodied performer or technician. The uniqueness of disabled persons is a theatrical asset, and we need to remain open to its previously untapped potential.[3]
- Working with a disabled individual is no more difficult than working with an able-bodied individual. It simply requires the ability to modify, adapt, and remain flexible in approach.[2]
- The director must uphold the same standards and expectations for disabled performers and technicians as for the able-bodied. While adaptation is sometimes necessary, special treatment is never in order.[3]
- There are no hard and fast rules, no generalities to be applied to working with the handicapped because there are no typical disabled people. Each person and each handicapping condition must be dealt with on an individual basis.[2]
- If you as a director can't think of a way to modify or adapt to solve a problem, ask your disabled performer or technician. They spend their lives adapting.[2]

Creating an accessible theatre program is not a matter of money. In most cases, accommodating disabled individuals will require more imagination than expense, more innovation than equipment. It is a matter of caring and being committed to sharing the theatre with new practitioners and new audiences.

The title of this chapter is taken from San Francisco's THEATRE UNLIMITED company, one of NCAH's original special projects under the direction of David Morgan. Its ensemble, comprised of equal numbers of developmentally disabled and nondisabled performers, is proving how limitless the aesthetic future can be when performing arts opportunities are not offered only to the mentally and physically "perfect."

---

[2]Johnston, Jody and Kral, Brian. "The Rainbow Company: Producing Theatre for Children with an Integrated Company." PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

[3]Rickert, William. "Theatre On The Round: Physically Disabled Actors on Stage." PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

I see you.
I see you happy, sad, worried, angry, indifferent.
I try to be nice.
I try to be understanding.
I try to see you as you are,
But sometimes I react without listening.
How can I put aside my own feelings
Long enough to see through your eyes?
To understand your point of view?
How much of what I see in you is colored by my own expectations?
How can I see beyond the obvious?

—*Cindy Herbert* [1]

Awareness[2]

As a result of federal and state legislation, persons with disabling conditions are becoming a more visible segment of our population. Their emergence into the mainstream, free of prejudice and misunderstanding, can be greatly facilitated by open and honest dialogue.

As an initial step in integrating disabled students as active participants in your theatre program, initiate awareness activities and discussions between your able-bodied and disabled students.

Your school's special education faculty, specialists from community agencies, and local citizens with disabilities can serve as resource persons and guests.

(See pages 33-41 for resource information on various handicapping conditions: definitions, misconceptions, communication suggestions.)

Discussion Topics

- What is meant by *disabled, handicapped,* and other related terms?
- What is the origin of the word *handicapped?*
- What is the difference between a "handicapped" person and a person who: is overweight or underweight, has a sprained ankle or a broken arm, has asthma, has braces on his or her teeth, wears eye glasses?
- What are the advantages and disadvantages of disabled students being mainstreamed with able-bodied students as opposed to attending special education classes?
- What are the particular needs of disabled individuals?
- Is it difficult to obtain a job if one has a disability?

[1]Herbert, Cindy. I SEE A CHILD, Doubleday Anchor Press, 1974. Copyright Learning About Learning, Trinity University, San Antonio.
[2]Perks, Wendy. "TABs and DABs: Interaction Workshop," PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

- How would a specific disability limit what one could do in the theatre?
- What are some of the adaptive behaviors utilized to compensate for a disability?
- How does a hearing aid work?
- What if a wheelchair has a flat tire?
- How should I walk with a blind person?
- Why do I tend to avoid talking to a disabled/nondisabled person?
- When I meet a disabled person, I fear that he or she. . .
- When I meet a disabled person, I fear that I. . .
- "The majority of individuals with disabling conditions in our society are limited more by the attitudes and opinions of those around them than by their own physical or mental conditions." Do you agree or disagree?

Research Projects

- Analyze the references to disabilities in the Mother Goose nursery rhymes.
- Julius Caesar, Ludwig van Beethoven, Sir Walter Scott, Thomas Edison, Francesco Goya, Helen Keller, Sarah Bernhardt, and Franklin Delano Roosevelt were all handicapped. Compile a list of other famous people with disabilities and find out more about each one.

Improvisations

Using improvisations, explore and discuss stereotypes, barriers, prejudices, and attitudinal problems associated with handicapping conditions.

Sample scenarios:

- A group of young people is choosing up sides for a softball game. One of them has brought along her cousin, Robert, who is confined to a wheelchair.
- A couple of students are going house to house selling tickets to an upcoming play. The next door is opened by Debbie who is blind.
- All the students in the beginning theatre arts class have to present a dramatic monologue. David has a speech impediment.
- The theatre arts class is rehearsing scenes for the mid-term project. The teacher asks one of the groups to include Mary, a new student, in their scene. Mary is learning disabled.
- A friend has talked Sean into auditioning for the musical. Sean wears leg braces and uses crutches.
- Linda wants to operate the sound equipment for the next play production. Linda is deaf.

First-Hand Experiences

Talking about disabling conditions is one thing; actually being disabled is quite another matter. As a means of providing your able-bodied students with further insight into the experiences of their disabled peers, arrange for them to attempt routine tasks while being temporarily handicapped. This simulation activity can be coordinated and led by your disabled students who are the experts in solving problems and coping with environmental barriers.

You may wish to pair up able-bodied and temporarily disabled students. Some tasks may be impossible. Students should be cautioned not to take unnecessary risks (a wheelchair rider should not attempt to navigate stairs).

Conclude this activity by comparing feelings, attitudes, and behaviors regarding frustration, fear, sense of independence, overprotection, and helpfulness.

Limitations:*
- one arm (the writing hand) restricted in a sling, or tied to the side
- both hands made into fists and taped closed
- knees immobilized by wrapping them with rags, or tieing a stick to each leg
- body confined to crutches
- body confined to a walker
- body confined to a wheelchair
- vision impaired by wearing fogged glasses
- vision blocked by wearing a blindfold
- hearing impaired by wearing stereo headphones

Routine activities:
- walk a straight line
- hop, skip, and jump
- jog
- sit in a chair
- sit at a table
- sit down on and get up from the floor
- open a book and turn the pages
- write a note
- write on the chalkboard
- pick up a dropped object
- button a blouse or shirt
- put on and take off a coat
- lace and tie a shoe
- comb your hair
- catch a ball
- play "Simon Says"

take a 10-minute walk and:
- open and close a door
- climb up and down stairs
- drink from a water fountain
- make a phone call
- go to the restroom
- wash your hands
- go through the cafeteria line
- eat lunch with a spoon or fork
- drink from a glass
- leave the building
- cross a street
- unlock a door
- get into and out of a car

*Ambulatory aids such as wheelchairs, walkers, and crutches may possibly be borrowed from agencies for the handicapped, government agencies, public facilities, hospitals, Red Cross, Veterans Administration, and parks and recreation department.

outside of school:

- change your clothes
- make a sandwich
- open a soft drink can
- cook a meal
- wash the dishes
- take out the trash
- clean the floor
- rearrange the furniture
- brush your teeth
- kick a soccer ball
- ride a skateboard or bicycle
- get on a bus
- try on clothes in a store
- go grocery shopping
- go to a restaurant and order a meal
- go to the movies

experiment with other activities

Accessibility Survey

Simulate handicapping conditions as before. Then check out your campus and theatre facility to determine how accessible it is to people with various disabilities.

Exterior considerations

- designated handicapped parking spaces
- curb cuts at crossways
- wide, well-drained sidewalks

Doors

- 32" minimum width
- threshold no higher than ½"
- opening ease

Halls and floors

- adequate width
- smooth hard surface
- no obstructions or hazards

Changes in level

- ramps
- elevators

Identification signs

- large print
- raised letters

Restrooms

- wide entry door
- room for turning wheelchair
- wide deep stall
- grab bars in stall
- lowered lavatory
- lever-type faucet
- lowered mirror
- lowered towel dispenser

Water fountains
- accessible height
- ease of operation

Telephones
- accessible height
- volume control

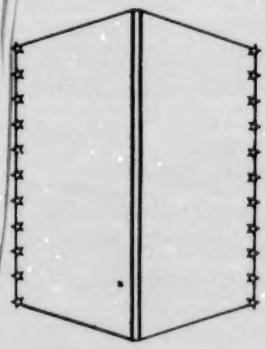
Furnishings
- accessible lockers
- accessible library shelves
- accessible counters, tables, and desks
- accessible science lab stations
- accessible cafeteria serving line

Athletic facilities
- accessible gym and stadium bleachers
- accessible dressing rooms

Theatre facilities
- accessible box office window
- auditorium seating for wheelchairs
- access from auditorium to stage
- access to backstage
- accessible dressing rooms
- accessible workshop areas and equipment
- accessible lighting controls
- accessible sound controls
- accessible storage areas

Determine if courses and school activities are accessible to people with various disabilities.

If problems with architectural or program accessibility are discovered, corrective action should be taken by the administration. School districts are required to maintain an evaluation and plan for removal of barriers for compliance with federal law—Section 502 of the Rehabilitation Act. The theatre teacher should check with the district central office for the results of the survey and for specific regulations if there appears to be a problem with architectural accessibility for the theatre program. The district's special education advisory committee might be invited to tour the facility, react to program activities, and make simple and practical recommendations for eliminating barriers and resolving limitations.



Getting to know you,
Getting to know all about you.
Getting to like you,
Getting to hope you like me.

—Oscar Hammerstein II

Acclimatization

Having sensitized your able-bodied and disabled students to each other's inhibitions and problems, the next step is to encourage disabled students to actively participate in the theatre program.

Novice thespians will most likely have general fears about participating in the program, but students with disabilities may lack confidence for additional reasons:

- limited or no experience with theatre
- limited or no exposure to performers with disabilities or to theatrical productions involving disabled actors (Until very recently, most handicapped characters have been portrayed by able-bodied actors.)
- lack of body control for walking, gesturing, and facial expression
- skepticism regarding "special" programs for the handicapped
- little perceived opportunity for meaningful involvement in theatre

Theatre Orientation[1]

A possible beginning is to have the theatre teacher work with an existing special education program. This approach can involve team teaching with the special educator or training the special education faculty to use theatre techniques. Program options include:

- *Theatre games*—These activities can augment physical education and certain academic programs.
- *Improvisation exercises*—When combined with script readings and written assignments, improvisation can augment reading and writing instruction.
- *Pre-vocational training*—Backstage work especially lends itself to teaching a wide variety of job skills. For example, helping with costuming and makeup relates to home economics; technical jobs like lighting and set construction relate to industrial arts; working on publicity, ticket sales, and ushering teaches valuable public relations skills.
- *Life-centered education*—An important goal of special education programs is to help disabled students develop the skills they will need to live as independently as possible in the community. Role playing is a valuable tool for teaching these skills. The more authentic the role playing, the greater the lesson's impact.

[1]Kimeldorf, Martin. "Drama and Special Education: Some Reasons and Resources." DRAMATICS: CURTAIN EDITION. Cincinnati, OH: International Thespian Society, December 1981.

Mainstreaming disabled students into the school's theatre program is the alternative to integrating the theatre teacher into the special education curriculum. This can be a big step for disabled students, so preparation and support should be provided.

A visit to the special education class by the theatre teacher will help prepare the students for a theatre class or audition. The director can explain the content of theatre courses, discuss the actors' responsibilities during rehearsal, outline the script, and explain the casting process. For some students, special preparations will be necessary. For example, the script may have to be printed in large type or translated into Braille for blind performers, or tape recorded for nonreaders.

Once a student is cast, supportive activities such as using special education classes to practice and to memorize lines and utilizing improvisations to help the student prepare the role will ease the transition.

Creative Drama and Theatre Games

Before introducing students to auditions and other theatre production activities, it may be best to involve them in selected creative drama activities and theatre games that guarantee success. With this background they can move more securely from low-risk activities with no individual focus to performance-type activities.

This process is equally valuable to disabled and nondisabled students who may not feel totally comfortable with the situation or with their new colleagues.

Through playing games, interacting to solve mutual problems, sharing responsibilities, and having fun, disabled and able-bodied students can relax, get better acquainted, and develop an awareness and appreciation of each other's talents and abilities.

Theatre is a place where transformations of time, place, and persons are accomplished.

—Richard Schechner

Selecting Performance Materials

The type of production selected will depend upon program objectives and student needs. Readers' theatre is one option that offers the prospect of fewer "movement problems" for ambulatory limited and visually impaired students. The other option is a full-scale production.

In choosing between these two forms, consider what type of production you would be doing if you were not involving disabled students. If you opt for readers' theatre, be sure it is because the experience will be of value to ALL your students rather than a concession to the presumed limitations of your "handicapped" students.

Explore alternatives to the traditional proscenium style of theatre. Working with an integrated company can lead to new theatrical techniques and innovative forms of presentation.

Suitability of Script

There are a limited number of plays that deal directly with disabilities. The "handicapped" characters in these plays have usually been portrayed by able-bodied actors. Professionally, the current trend is to cast disabled actors in these roles. This sort of typecasting can be considered so long as it is in the best interests of the performer. While it might be a challenge for a blind actress to portray Helen in *The Miracle Worker*, it might be patronizing to cast her again as the blind girl in *The Night Is My Enemy*. Casting should be based on need and ability for disabled and able-bodied actors alike.

Consideration should also be given to the reasons for choosing a play with or about disabled characters. The dramatic effectiveness of the play should be the primary consideration, though there may be occasions when the objective is to make a statement regarding society's attitude toward persons with disabling conditions.

Some plays with disabled characters (see Appendix pages 47-50 for synopsis and publisher):

- *Butterflies Are Free*, Leonard Gershe
- *Children of A Lesser God*, Mark Medoff
- *A Christmas Carol*, Charles Dickens
- *David and Lisa*, James Reach
- *The Drummer I Must March To*, Susan Dunn
- *The Elephant Man*, Bernard Pomerance
- *Flowers for Algernon*, David Rogers
- *Footlight Fantasy*, Rod Lathim, Michael Barnes, Mark Henderson
- *The Glass Menagerie*, Tennessee Williams

- *The Greatest Show on Wheels*, William Rickert
- *Happy Days*, Samuel Beckett
- *Joe Egg*, Peter Nichols
- *King Richard III*, William Shakespeare
- *The Madwoman of Chaillot*, Jean Giraudoux
- *The Man Who Came to Dinner*, Moss Hart, George Kaufman
- *The Miracle Worker*, William Gibson
- *Mother Courage and Her Children*, Bertolt Brecht
- *The Night Is My Enemy*, Fred Carmichael
- *Odd Man Out*, Brian Kral
- *The Oldest Living Graduate*, Preston Jones
- *The Perfect Kingdom*, Camy Condon
- *The Shadow Box*, Michael Cristofer
- *Sign Me Alice*, Gilbert Eastman
- *The Sin-Eaters*, Martin Kimeldorf
- *Sorry, Wrong Number*, Lucille Fletcher
- *Special Class*, Brian Kral
- *Sunrise at Campobello*, Dore Schary
- *Take A Card, Any Card*, Martin Kimeldorf
- *Tales of Trickery*, Kim Wheetley
- *Tell Me That You Love Me, Junie Moon*, Marjorie Kellog
- *Through Our Eyes*, Rod Lathim, Denny Moore
- *Wait Until Dark*, Frederick Knott
- *Whose Life Is It Anyway? Brian Clark*
- *Will The Real Paraplegic Please Stand Up? William Pickert, et al*
- *Wings*, Arthur Kopit

The majority of plays deal with universal themes. The stories are about people, people with different backgrounds, creeds, and physical conditions. Whether or not a person is attractive, overweight, has blue eyes, or is disabled is incidental unless one is typecasting. What is important is the actor's understanding of the role and capability to perform the requisite action. The issue, then, is prejudice, with limitations essentially being only those of opportunity.

Plays with roles that can be performed by disabled actors:

- all plays

I'm a mover.
I am movement.
I move over, out, in, through, under, and around.
I have enough energy and resources
To change my world.
Give me a chance to use what I have.
Give me a little push in the right direction.

—student from Learning About Learning[1]

Auditions

If the integrity of the production is to be maintained, casting must be based on each student's ability. Just as students should not be cast simply because they have parents on the school board, so should students not be cast simply because they are disabled. Theatre production is not therapy. The director must guard against both discrimination and reverse discrimination when casting.

The essential criterion is the probability of success. Not all students are capable of performing all roles. If the director is aware of a student's limitations, be they mental, physical, or emotional, the likelihood of casting that student in a role that will be both challenging and attainable is greatly improved. The director, therefore, must know as much as possible about the background and physical condition of each disabled student; students must be open and honest with the director about their handicapping conditions.

Considerations for Casting Orthopedically Handicapped Individuals[2]

Limitations and assets:

- Some forms of stage movement and gesture will be excluded, depending on the mobility impairment.
- The range of possible movement tends to be slower, less precise, and less flexible than that of the ambulatory actor.
- The necessities of operating a wheelchair or crutch, as well as possible spasticity, may introduce excess movements.
- The very presence of wheelchairs and crutches on stage creates interesting and unusual stage pictures.
- Height differences between standing actors and wheelchair actors can create the impression of varying levels on a flat stage.
- The gliding movements of wheelchairs provide unique rhythms and effective contrasts to ambulating actors.

[1]Herbert, Cindy. I SEE A CHILD. Doubleday Anchor Press, 1974. Copyright Learning About Learning, Trinity University, San Antonio.
[2]Rickert, William. "Theatre On The Round: Physically Disabled Actors On Stage," PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

- Athletically skilled wheelchair actors can contribute spinning, balancing, sudden starts and stops, and other movement for special visual effects.
- Wheelchairs and crutches make excellent props: objects to hide behind, struggle against, travel around; imaginative shelters, automobiles, robots, animals.
- Wheelchairs, crutches, and their users can be used as metaphors: mechanization, limitation, confinement, protection.

Roles:

- Are there characters who do not move about during a scene?
- Can characters be blocked so they do not have to move about?
- Are there characters who have ambulatory limitations?
- Can the style of the play be maintained with the introduction of a character with ambulatory limitations?

Considerations for Casting Auditorially Handicapped Individuals[3]

Limitations and assets:

- Depending on the degree of residual hearing, a hearing aid may be used.
- Severe hearing loss often results in impaired speech.
- Profound deafness necessitates lipreading and/or the use of sign language.
- Deafness does not necessarily preclude the ability to dance.
- Actors proficient in sign language may excel in mime.
- Sign language can add an exciting visual dimension to a production.

Roles:

- Nonspeaking roles
  - Are there characters who are silent?
  - Can a servant be portrayed by a nonspeaking actor?
  - Are there pantomimes, dance sequences, or plays within plays with possible characters?
  - Can a nonspeaking character be substituted for one of the speaking roles by transferring the lines to another character?
- Speaking roles (sign language and spoken English used simultaneously)
  - Is there a deaf character in the play?
  - Can the style of the play be maintained with the introduction of a deaf character?
  - Are two characters on stage together consistently so one can interpret for the other?
  - Can a servant be used as an interpreter?
  - Can there be a voice over?

[3]Halverson, Bruce. "Deaf and Hearing Together," PERSPECTIVES: A HANDBOOK ON DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

Additional material relating to deaf theatre was contributed by Bruce Halverson, Jerome Cushman, Patrick Graybill, Paul Johnston, Robert Pratt, Raymond Kenney, and Patricia Frawley Woods of the National Technical Institute for the Deaf at the Rochester Institute of Technology.

Considerations for Casting Visually Handicapped Individuals[4]

Limitations and assets:

- Lack of experience in seeing gestures and facial expressions may require extensive training in their use.
- Tactile, olfactory, and auditory clues must act as substitutes for vision. These are often less precise and more difficult to perceive than visual clues.
- Ear-body coordination is less precise and more difficult to utilize than eye-body coordination.
- Visually impaired actors may have difficulty in utilizing meaningful movement and action not previously experienced personally (walking in character, kneeling, turning the head to "view" the speaker). They must be taught to move and motivated to move in character.
- Development of motor and movement patterns in learning gestures must go from specific to general, which is contrary to normal learning.
- Blind persons have no monitoring system or way to know the results of their own movements, stage gestures, and facial expressions.
- They have different ways of estimating distance, depth, or other spatial relationships through the use of alternate senses. These are often not as accurate as visual estimates.
- Limitations will vary in direct proportion to the degree of visual loss. Not all blind people have total vision loss; most have some residual sight.
- Visually impaired persons will seldom have accumulated "bad" stage habits to unlearn, but they will often have personal mannerisms that will need to be controlled on stage, such as rocking back and forth while standing, poking the eyes, and irregularities of gait or posture.
- Once "focus" is established, it remains as taught since the actor is not visually distracted.
- Visually handicapped people are often "touchers" which is a big help in relating to other characters on stage.

Roles:

- Blind characters
  - Are there characters who are blind? Could they be better played with blind actors?
  - Can the style of the play be maintained with the introduction of a blind character in place of a seeing character?
- Nonhandicapped characters
  - Can a blind or a visually impaired actor function effectively as a sighted character?
  - Are the blind actor's auditory, tactual, and olfactory senses acute enough to compensate for lack of visual cues (entrances of other actors, changes in floor texture, positioned scented candles or flowers, etc.)?
  - Are there any additional handicapping conditions?
  - Can the actor read? (A recently blinded student, or one with poor tactual sense, will not have learned to read Braille.)
  - Avoid action requiring visual cues, such as chases, sword play, toss and catch. (With time and patience, these actions can be modified and used.)

[4]Allen, Marjorie. Texas School for the Blind, Austin.

- Avoid scripts that involve a great deal of pantomime, unless you have a really long rehearsal period. A pantomime cue would be useless for the blind actor unless another sensory cue accompanied it.
- Avoid physical scenes in which major props can be accidentally moved out of position.
- Most individual roles can be handled by blind actors. If one or two actors are visually impaired and others sighted, there should be no major problems. If all cast members are visually impaired, you must be more careful in restricting the type of script chosen. Just one sighted actor on stage who can aid in an emergency can make a great deal of difference in avoiding disaster.

Audition Process

The audition process should be designed to be as nonthreatening as possible.

- Group activities may create less tension for the inexperienced actor.
  - Physical and vocal exercises, group movement, creative drama exercises, group singing, and theatre games can be used for warm-ups.
  - Several people can improvise concurrently.
- Prepared readings (audition scenes) allow actors to solve problems in advance and appear to their best advantage.
- Cold readings may be made more productive if the actor can at least read the script/scene beforehand.
  - Watch for "sleepers" since many poor readers may perform well. Some disabled people have poor reading skills and consequently need a copy of the script well in advance of auditions.
- Scripts must be accessible:
  - large print
  - Braille
  - tape recordings
  - simplified scripts for persons with low reading levels
  - The ambulatory impaired individual may need a means for dealing with the script:
    - tray on the wheelchair
    - script on a lecturn
    - script projected from an overhead projector
    - script held by a colleague
- The stage area must be accessible:
  - clear passageways and ramps for wheelchairs
  - defined acting area (carpet, raised edging) for the blind performer

18

Creativity is flight in restriction.

—Francis Hodge

Rehearsals

If the goal is to achieve the best possible performance from each actor, the director must remain flexible, modifying and adapting his or her approach to capitalize on each individual's strengths. There is no need to overcompensate for disabilities, nor to patronize handicapped actors by settling for less than their best efforts. Limitations must be acknowledged, but the emphasis should be on the exploration of abilities.

Considerations for Orthopedically Handicapped Individuals[1]

- Make the stage accessible by providing ramps and handrails and by keeping passageways and backstage areas clear.
- Blocking wheelchairs
  - Devise a means for the actor to deal with the script such as:
    - tray on the chair
    - script projected from an overhead projector
  - Assess available speed, turning radius, lane requirements (width), and handling skill for each individual performer.
  - Block movement of chairs first, then add the able-bodied performers' movements.
  - Allow for excess space (wheelchairs don't move sideways).
  - Establish a basic traffic rule that pedestrians yield the right of way.
  - Take into consideration potential problems such as:
    - height of chairs affecting sight lines
    - noise from motorized wheelchair
    - traffic jams and chairs blocked from planned movement
    - equipment breakdown: dead batteries, flat tires
- General blocking
  - Provide the handicapped actors with frequent and varied movement to match that of the able-bodied actors.
  - Utilize the unique rhythm and movement of wheelchairs and crutches.
  - Seek alternative means of gestural response.
  - Direct able-bodied actors to physically interact with the wheelchairs and crutches: leaning on, sitting on, hiding behind, running from.

[1]Rickert, William. "Theatre On The Round: Physically Disabled Actors On Stage." PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

Considerations for Auditorially Handicapped Individuals[2]

Using sign language

- English does not always have exact counterparts in sign, since American Sign Language has its own grammatical syntax that is different from English. It may be necessary, therefore, to:
  - Simplify the text.
  - Translate the script into a sign language text dealing primarily with meanings rather than literal word for word substitution.
  - Use transliteration, matching signs with words, regardless of meaning, leaving interpreting decisions to the audience.
- Obtaining a sign language text
  - Hire a sign language consultant.
  - Have the hearing impaired cast members develop the signed script.
  - Study sign language and develop the sign language text yourself.
- During rehearsals, an actor's hands can be freed for signing by projecting the script from an overhead projector placed on the edge of the stage onto a screen set up in the auditorium.
- Sightlines
  - Deaf actors need to be able to see onstage from offstage or to be cued by the stage manager, especially if some entrances depend on sound cues.
  - Deaf actors need to be blocked so they can maintain visual contact with the other characters.
- Placement of voices
  - *interpreter*—A character onstage translates the deaf character's signs to the other characters.
  - *shadow*—A person onstage follows the deaf character around and translates to the audience.
  - *voice over (Kabuki style)*—A narrator is positioned at the side of the stage or off stage.

Teaching the deaf actor to dance

- A deaf person can usually feel vibrations but can depend upon them only when standing still.
- Techniques:
  - demonstration
  - rhythm and counting
  - use of a drum (not for vibration, but for visual cues)
  - repetition in rehearsal

Considerations for Visually Handicapped Individuals[3]

- Provide usable scripts: large print, Braille, tape recording.
- Set up the stage accurately as soon as possible.
- Strips of carpet will aid in establishing pathways during rehearsal.
- Scented candles, or a soft sound from a portable radio, placed on a table can help establish location of props and set pieces.

[2]Halverson, Bruce. "Deaf and Hearing Together," PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

[3]Allen, Marjorie. Texas School for the Blind, Austin.

- Allow plenty of time for familiarization with the set and props and for setting movements and business.
- The placement of set pieces and props must be consistent. If changes are made during rehearsal, ample time must be provided for practice with the change.
- Keep backstage areas in order and free of obstacles, or provide a sighted guide to aid in getting around backstage.
- Drill onstage directions in relation to the actual set. Blind actors may become confused using standard stage directions since US, DS, SR, SL cannot be seen as being in relation to the actor facing the house. If actors become disoriented (which happens often in rehearsal), directions can be changed to their right or left, "back up," "step forward," "to your right or left." etc. Remember that it is hard for blind people to accurately take a 180 degree turn. They cannot "dress stage" unless contact is made with another actor, or unless they can hear precisely where the other actors are. A light snap of the fingers can indicate another actor's location.
- Avoid leaving a blind actor standing alone without a chair, table, or something onstage within easy reach that may be touched by the foot, leg, arm, or hand. Such contact reduces the chances of the actor's becoming disoriented.
- Tape record blocking notes if an actor has difficulty in remembering them.
- Remember that most blind people rely heavily on memory throughout their daily lives. As a result, scripts are often memorized early in the rehearsal period. However, a bookholder should be available to prompt when setting business and movement.
- Work on developing an awareness of location of other performers on stage.
- Work on achieving focus based on the directionality of sound. Point the nose, not the ear, toward the noise.
- Provide adequate lighting for the visually impaired. Subdued lighting is helpful for albinos.
- Blind people often feel invisible if they are quiet. Be sure actors realize this is not so.
- Most things possible with the sighted actor are also possible with the blind actor. It just takes a little more time.

Considerations for Learning Disabled Individuals

- Provide simplified scripts for individuals with low reading levels.
- Be aware of possible confusion between acting and reality.
- Structure space for performance activity. (If performing in the round, tape out a boundary separating the acting area from the audience.)
- Illustrate and demonstrate instructions; show rather than merely tell.
- Request immediate feedback to make sure directions are understood.
- Accept appropriate creativity from the performer.
- Constantly provide encouragement and express confidence in the individual.
- Rehearse one scene at a time, keeping the scenes in sequence.
- Incorporate rhythms in lines of dialogue.
- Provide multisensory cues.
- Practice with exaggerated acting to develop clarity of thought, speech, and movement.
- Allow ample time for repetition to establish patterns.

If you have built castles in the air,
Your work need not be lost.
That is where they should be.
Now put the foundation under them.

—Henry David Thoreau

Design

Considerations for Orthopedically Handicapped Individuals

- The size and design of the stage area should provide access and room for needed movement.
- Actors on crutches may have difficulty with some props.

Considerations for Auditorially Handicapped Individuals and for Enhancing the Use of Sign Language[1]

- Proscenium style (most effective)
  - Actors can always face toward the audience.
  - Audience's attention can be more readily focused.
- Scenery
  - Avoid numerous vertical lines that detract from signing.
  - Ensure sightlines from offstage to onstage.
  - Provide sufficient acting space for the extra people appearing onstage as voices.
- Lighting
  - Maintain sufficient light levels so that the actor's lips are visible.
  - Use extra overhead light to put back the normal shadows people are used to seeing.
  - Use extra side light to make the actors and their gestures stand out.
  - Additional light cues may be needed to focus attention.
  - Avoid blackouts that destroy visual cueing.
- Properties
  - It is impossible for actors to sign with their hands if they are carrying props.
- Costumes
  - Provide for freedom of movement.
  - Avoid floppy sleeves that detract from hand gestures.
  - Avoid large hats or veils that cover the face.

[1]Halverson, Bruce. "Deaf and Hearing Together," PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

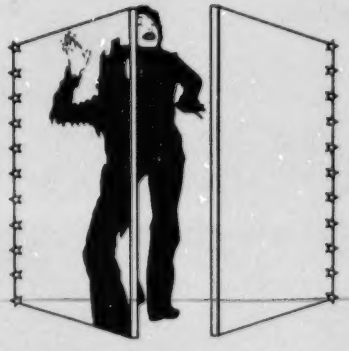
[2]Allen, Marjorie. Texas School for the Blind, Austin.

- Avoid flesh colors, extreme color contrasts, gaudy patterns, and vertical stripes that confuse the eye.

- Sound effects (need to be visually reinforced)
  - Accompany a doorbell by a flashing light.
  - Accompany a thunder storm with lightning.
  - Keep a gun in sight and possibly emphasize the shot with a powder flash.

Considerations for Visually Handicapped Individuals[2]

- Be certain all set pieces are sturdy and well balanced. It is not unusual for the blind actor to run into or over a stool, table, or the set wall (even in performance).
- Avoid furniture that is easily toppled over.
- Avoid clutter of small props. When props are needed, be certain the actor is aware of every item.
- A variety of textures in floor covering can aid in learning movement patterns: bare floor, shag rug, carpet runners, mats.
- A lighted lamp can be used on stage with safety. The heat from a kerosene lamp gives adequate notice of its location.
- Arrange furniture and props so that there is no great distance between them. Blind actors need "landmarks" to navigate, and, contrary to public opinion, most visually handicapped people do not count steps when walking from one place to another. There is a tendency to veer right or left instead of going in a straight line.
- A partially sighted actor can often be aided by a well-placed lamp or candle integrated into the set. A large object with a contrasting background can also be helpful, such as a colorful picture on a neutral wall.
- If working with an albino, keep the lighting as dim as possible.
- Remember that blind actors can adapt to almost any environment, on stage or off. Just give them more time to explore that environment and try not to change the basic design once it is made, unless there is adequate time to relearn.



We are only handicapped
with what we think we cannot do.

—Mark Twain

Technical Crews

All theatre students should have a working knowledge of all aspects of theatre, regardless of any disabling conditions. Again, the only real limitations are those of opportunity. All sorts of reasons can be found as to why a blind student can't run a light board, or why a deaf student can't operate the sound equipment. But what challenge is there in accepting negative excuses? Explore abilities, not disabilities.

Considerations for Orthopedically Handicapped Individuals

- If work tables are too tall for a person in a wheelchair, provide a lower table.
- If ticket windows are too tall, sell tickets from a table outside the ticket booth.
- If the light board is located offstage on an elevated platform accessible only by ladder, handicapped crew members can still work on light crew by cutting gels, hanging instruments on battens that fly, calling cues, running auxiliary control boards.

Considerations for Auditorially Handicapped Individuals

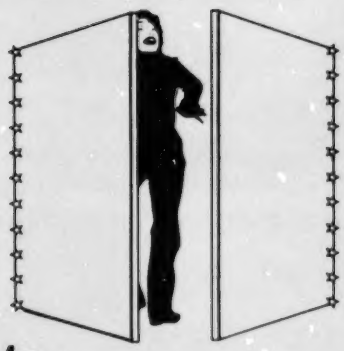
- Verbal instructions should be accompanied by visual demonstration. Instructions may also be written, if necessary.
- Teams of deaf and hearing technicians are most workable.
- Scene shops should be equipped with an emergency button that shuts off all power.
- Power equipment should have indicator lights showing if power is on or off, and saws should be equipped with automatic brakes.
- Technical rehearsals require extra time since instructions must be carefully explained beforehand.
- Cue lights can be used for cueing, and television monitors can replace headsets.

Considerations for Visually Handicapped Individuals[1]

- Backstage areas and shops must be kept in order and free of obstacles, if possible.
- Teams of blind and sighted technicians may be most workable.
- Blind technicians can operate light boards once lights are set by following verbal cues (cue sheets can be written in braille or large type). Dimmer boards can be marked in braille or tactile (rough, and smooth) adhesive scraps.
- Blind technicians can operate tape recorders. Mark settings with tactile strips and use a headset to monitor the sound.
- Blind technicians can set props with the assurance that the props will be in exactly the same position each time.

[1]Allen, Marjorie. Texas School for the Blind, Austin.

- Blind technicians can effectively work on scene shifts during blackouts if locations are marked tactually.
- Curtains can easily be operated by blind crew members. Most operate on a double pulley, allowing the matching of tactile strips indicating the correct opening.
- When touring, it is advisable to have at least one sighted person to supervise loading and unloading, setting and striking.
- Crew members must be responsible for their own specific areas. Every item used must be returned to its proper location immediately. Visually handicapped crew members cannot look around to see where they put something.



34

Consider yourself at home.
Consider yourself one of the family.
. . .For after some consideration we can say,
Consider yourself one of us.

—Lionel Bart

Accessible Performances

If your theatre is to be truly unlimited, it must be accessible not only to disabled performers and technicians but to disabled audience members as well. The Folger Theatre Group in Washington, DC, defines accessibility as the ability to:

- learn of a peformance
- order tickets
- get to the theatre
- enter the theatre
- pick up the tickets
- enjoy the performance
- use all the facilities
- return home

Barrier-free facilities, large print programs, sign language interpretation, special tours and workshops, and public relations are some of the considerations leading to an open-door policy.

General Considerations for Audience Members

- Work with community service groups to provide transportation for disabled and elderly individuals.
- Provide a summary of the play in large print with tickets purchased in advance and at the door.
- Audiocassettes summarizing the plot and describing the set, costumes, and other visual aspects of the show can be made available at the box office and at libraries.
- Reserve prime seats for sightlines, sound, and access.
- Arrange pre-performance orientations to prepare disabled patrons for the show. The plot can be summarized and scenic elements and actors in costume can be described, seen up close, and touched.
- Clarify emergency procedures for the theatre staff and patrons regarding disabled individuals.

Considerations for Orthopedically Handicapped Audience Members

- To meet federal regulations, public areas of the theatre facility (ticket office, lobby, restrooms, auditorium) should already have been made accessible. If not, it may be necessary to provide ramps and remove doors.

- Seat disabled individuals to their best advantage, usually on the aisle.
  - Individuals on crutches have difficulty maneuvering through a row of seats.
  - Preferably there are some seats that can be removed to make room for wheelchairs. If not, wheelchairs may have to be positioned in the aisle without obstructing traffic. In either case, seats adjacent to these areas should be available for patrons who may be accompanying the disabled person.
- If the facility is barrier-free, use the international sign of accessibility on publicity materials, programs, calendars of events, information desks, and reserved seats.

Considerations for Auditorially Handicapped Audience Members

- Provide printed material (brief synopsis, complete script) in advance at the box office and libraries, and at the performance.
- Seat disabled individuals to their best advantage, usually near the stage so they can see the actors' faces.
- Since most hearing impaired people are not totally deaf, auditory reinforcement devices (speakers placed at hearing-aid level, headphones) may be usable.
- Small lights can be installed in selected seats near the stage to allow audience members to follow a script during the performance.

Providing Sign Language Interpretation for Performances:

- Considerations
  - Is there a potential deaf audience?
  - Will the hearing audience accept an interpreter imposed on the play?
  - Can the style of the play be maintained? Realistic plays impose some limitations, while nonrealistic plays and period comedies more readily allow the insertion of interpreters as characters on stage.
  - The size of the cast influences the number of interpreters required.
  - Signing works best in a proscenium style theatre.
  - Types of interpreting
    - *One interpreter*—An interpreter down right or down left splits focus by requiring the audience to look back and forth between action and interpreter. Placing an interpreter below/in front of the stage or behind/above the stage is better for maintaining focus.
    - *Several interpreters*—Three or four interpreters may be stationed along the front or behind the stage. All interpreters can sign the entire show. Or, zoned interpretation can be used so that as the action of the play moves across the stage, the interpreter in that position picks up the signing.
    - *Shadowing*—Interpreters for each major character appear on stage and move with the actors.
    - *Closed circuit television*—TV monitors can be used if they are situated so as not to split focus.
- Finding the right interpreter
  - Skilled, certified interpreters are necessary.
  - Cost for interpreter services generally runs between $10 and $15 an hour.

- A free regional directory of registered interpreters is available from:
  Registered Interpreters for the Deaf, Inc.
  Box 1339
  Washington, DC 20013
  (202) 544-2884

- Sources for locating interpreters statewide include:
  - Directors of special education at education service centers
  - Texas Commission for the Deaf
    510 South Congress
    Austin, TX 78704
    (512) 475-2492

- Rehearsals
  - A sign language text must be prepared prior to rehearsals.
  - Interpreters must at least listen to a recording of the play and should preferably observe and participate in rehearsals.
  - Interpreters should be encouraged to make any special needs known in advance.
- Position of interpreter
  - Stationary interpreters may be located DC, UC, DL, DR, or in zones.
  - The interpreter's face and hands must be adequately illuminated.
  - Shadowing requires adequate rehearsal for blocking the interpreters. If interpreters appear on stage, several questions must be answered:
    - What is the relationship between the actor and interpreter?
    - Is the interpreter to act or to commentate?
    - Where is the interpreter to focus?
- Costume
  - Stationary interpreters should wear neutral or dark street clothes.
  - Interpreters who appear on stage may wear neutral clothes or costumes as appropriate.
- Audience preparation
  - Potential deaf audience members need to be made aware that the performance(s) will be made accessible.
  - Hearing audience members must be prepared for the presence of the interpreter(s).
  - The sign language interpretation logo, designed by Ann Silver, is being increasingly used throughout the United States to signify programs that are accessible to deaf and hearing-impaired persons. Use it on publicity materials when an interpreter will be present at an event. It can also be worn by interpreters as an ID badge and used on programs, calendars of events, information desks, and reserved seats.

Considerations for Visually Handicapped Audience Members

- Provide a summary of the play in large print with tickets purchased in advance and at the door.
- Schedule pre-performance orientations so that visually impaired patrons can be introduced to the actors and allowed to feel their costumes and faces as the character's appearance is verbally described. A tactile tour of the stage setting may also be possible.
- Seat visually impaired individuals to their best advantage, usually close to the stage.

- Provide programs printed in large type and/or Braille.
- A recording can inform blind visitors about sets, scenes, costumes, and performers. An overall description of a scene followed by a left to right or bottom to top description is a proven technique.
- Ushers can provide the same services by reading the program to the patron and describing the scenes. This gives a more personal touch.

Public Relations

Local disabled citizens should be sought out to assist with the planning for an accessible theatre program. They have access to or know about services, equipment, and necessary accommodations for the handicapped. In addition, imaginative solutions to problems and real program innovations can evolve when people with different backgrounds and perspectives work together.

Individuals, parents, friends of disabled persons, and community organizations representing handicapped people (service agencies, membership organizations of handicapped people, schools, institutions, rehabilitation hospitals) should be made aware of your efforts to make your theatre program accessible.

Local agencies may be able to provide supplementary service and may be interested in assisting in the development of special projects (productions, backstage tours, classes) for specific disabling conditions.

A presentation dealing with a history of your theatre, its importance to the community, and the steps being taken to make the program accessible may be useful in communicating with the press, local organizations, and disabled individuals.

People with disabling conditions are no more likely to attend cultural events than the general public. In addition, many disabled people do not use all the public media that the theatre usually relies on for publicity. Consequently you should initiate an audience development program specifically for disabled individuals using the best means of communication for each handicapping condition.

Related Projects

- Work with the special education faculty in your district to develop and provide creative drama activities for handicapped students in K Grade 12.
- Explore the possibility of your students becoming involved in the Recordings for the Blind program.
- Enroll yourself and interested students in a sign language course.
- The United Nations proclaimed 1981 as the International Year of Disabled People. Though the year has passed, the purposes that were set forth remain valid:
  - help disabled people in their physical and psychological adjustment to society
  - promote opportunities for employment and integration into society
  - inform the public of the rights of disabled people in all aspects of life
  - encourage research projects to facilitate the participation of disabled people in daily life
  - promote preventive measures and the rehabilitation of disabled people
- Get involved!

Dream child moving through a world of wonder wild and new. . .

—Lewis Carroll

39

Resource Information: General[1]

Definitions

The following definitions are from Texas Education Code 16.104:

- *Handicapped students* are students between the ages of three and 21, inclusive, with educational handicaps (physically handicapped, mentally retarded, emotionally disturbed, learning disabled, speech handicapped, autistic, or multiply handicapped); students leaving and not attending public school for a time because of pregnancy; and students between birth and age 22, inclusive, who are auditorially handicapped or visually handicapped, whose disabilities are so limiting as to require the provision of special services in place of or in addition to instruction in the regular classroom.
- *Mentally retarded students* are students with significantly sub-average general intellectual functioning existing concurrently with deficiencies in adaptive behavior and manifested during the developmental period such that they cannot be adequately educated in the regular classes of the public schools without the provision of special services.
- *Emotionally disturbed students* are students whose emotional condition is psychologically or psychiatrically determined to be such that they cannot be adequately and safely educated in the regular classes of the public schools without the provision of special services.
- *Learning disabled students* are students who demonstrate a significant discrepancy between academic achievement and intellectual abilities in one or more of the areas of oral expression, listening comprehension, written expression, basic reading skills, reading comprehension, mathematics calculation, mathematics reasoning, or spelling; for whom it is determined that the discrepancy is not primarily the result of visual handicap, hearing impairment, mental retardation, emotional disturbance, or environmental, cultural, or economic disadvantage; and for whom the inherent disability exists to a degree such that they cannot be adequately served in the regular classes of the public schools without the provision of special services.
- *Speech handicapped students* are students whose speech is so impaired that they cannot be adequately educated in regular classes of the public schools without the provision of special services.
- *Autistic students* are students whose disturbances of speech and language, relatedness, perception, developmental rate, and mobility are such that they cannot be adequately educated in the regular classes of public schools without the provision of special services.
- *Multiple handicapped students* are students handicapped by any two or more of the handicapping conditions described that may result in multisensory or motor deficiencies and developmental lags in the cognitive, affective, or psychomotor areas such that they cannot be adequately educated in the regular classes of the public schools without the provision of special services.

There is some disagreement about how to refer to people with physical and mental limitations. Government agencies and programs tend to use *handicapped*.

> The handicapped individual is one who has a physical or mental impairment or condition that places him or her at a disadvantage in a major life activity such as ambulation, communication, self-care, socialization, vocational training, employment, transportation, adapting

[1]Disabled Student Services, Division of Student Affairs, University of North Dakota, Grand Forks, ND. 1979.

Shaw, Ann, and Perks, Wendy. "Interacting with Disabled Individuals." PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981

to housing, etc. The physical or mental impairment or condition must be static, of long duration, or slowly progressive. *(The White House Conference on Handicapped Individuals, Vol. III: Implementation Plan)*

Some people prefer *disabled*, feeling that it has a less negative connotation. For example, if a man has lost the use of some part of his body, he is disabled, but he is not handicapped unless he thinks he is.

- Don't park your car in a parking place designated for use by disabled persons. These places are reserved out of necessity, not convenience.
- Make sure emergency procedures are clarified for the theatre staff and for the disabled individual.
- When involving a disabled person in the work of your program, be specific about your expectations. Explain goals and objectives in detail. Evaluate the person's performance. Be straightforward about what is or isn't being done well and assist the individual in discovering ways of facilitating the work.

Perhaps we should seek not to label people but rather to consider each person as an individual with unique characteristics.

Information

- An estimated one out of every 10 persons is disabled. The remaining nine run the risk of becoming disabled at any moment.
- There are many invisible handicapping conditions such as diabetes, epilepsy, and asthma.
- You can't "catch" a disability.

Suggestions For Relating With Disabled Individuals

- Don't use the word *cripple*. Help by correcting this usage to *disabled* or *handicapped*.
- Attitudinal barriers limit the potential of disabled individuals as much as physical and programmatic barriers.
- Disabled people do not want pity. In most cases they have adjusted to the impairment and would like you to do the same.
- Accept the fact that a disability exists. Not acknowledging a disability is similar to ignoring someone's sex or height.
- Always speak directly to a person who has a disability. Don't consider a companion to be a conversational go-between.
- Try to give your complete unhurried attention to a person who has difficulty speaking.
- Exhibit a sense of humor. Laugh with disabled people, not at them.
- Offer assistance if needed, but do not insist. When offering assistance say "May I help you?" or "How can I help you?" Be alert at receptions, meals, in the restroom, and on elevators to special needs.
- Giving help before it is accepted is rude. It can sometimes be unsafe, as when you grab the arm of someone using a crutch and the person loses his or her balance.
- Don't assume that a lack of response indicates rudeness. In some cases, a disabled person may appear to be ignoring you or may seem to react to situations in an unconventional manner.
- Interact with people with mental retardation as people. Do not speak in a patronizing manner. Use fewer complex sentences and keep your concepts clear and concise.

Resource Information: Orthopedically Handicapped[1]

Definitions

As defined by Texas Education Code 16.104, *physically handicapped students* are students whose body functions or members are so impaired from any cause that they cannot be adequately or safely educated in the regular classes of the public schools without the provision of special services.

- *Orthopedically handicapped students* are those who have a severe orthopedic impairment that adversely affects educational performance. The term includes impairments caused by congenital anomaly and impairments caused by disease.
- Other health impaired students are those with limited strength, vitality, or alertness, due to chronic or acute health problems, which adversely affect educational performance.

Orthopedic handicaps prevent full use of an individual's body—arms, hands, and legs. Persons with such limitations are those who must use a wheelchair, crutches, leg braces, canes, or walkers to assist them in moving from one place to another.

Causes of Impairments

Such conditions can be caused by many afflictions including polio, cerebral palsy, multiple sclerosis, muscular dystrophy, amputation, a congenital defect, arthritis, an accident, and aging.

How Impairments Affect Living

People with physical limitations are the same as everyone else in their need for independence, self respect, the opportunity to hold a job, to be able to make beneficial use of leisure time, and, in general, have the opportunity to pursue their ambitions.

Their major problem is in the physical design of buildings, doors, street and sidewalk interfaces, restrooms, buses, pathway surfaces, elevator buttons, telephones, stairs, and entrances to buildings. Federal and state laws now require all public buildings to be free of barriers to handicapped people.

Misconceptions

- *A person in a wheelchair will usually be accompanied by a non-handicapped person.*

  Most people who use wheelchairs are capable of going anywhere on their own, provided access to buildings and facilities is properly designed. Some are disabled to the point where they must be accompanied, but this is not true of the majority. If they are accompanied, it is usually for companionship rather than assistance.

- *If a person has a physical limitation, he or she is also mentally disabled.*

  If a mental disorder exists, it is a separate problem. Most persons with physical impairments have the same mental capabilities as the rest of the population.

[1]Disabled Student Services, Division of Student Affairs, University of North Dakota, Grand Forks, ND 1979.

Shaw, Ann, and Perks, Wendy. "Interacting with Disabled Individuals." PERSPECTIVES: A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981

Suggestions for Relating With Orthopedically Handicapped Individuals

- Offer assistance to an ambulatory impaired person before giving it. That way, the individual will not be caught unaware and lose his or her standing or sitting balance.
- When offering assistance, ask how you may help. Most disabled persons become skilled through experience in giving concise and appropriate directions regarding the type of assistance they require.
- Not all wheelchair riders are paralyzed. When in doubt about an individual's capabilities, ask the individual. He or she is generally the most knowledgeable expert.
- Do not automatically hold onto a person's wheelchair. It is part of the person's body space.
- If conversation with a person in a wheelchair proceeds for a period of time, consider sitting down to share eye contact.
- Don't be sensitive about using words like *running, walking,* and *throwing.* Individuals with ambulatory limitations use the same words.
- Most disabled persons must plan for daily activities well in advance to assure their access to facilities and transportation. If you must cancel a class or meeting, try to notify students as far in advance as possible.
- Access to facilities is often contingent on available parking space close to the facility. Never deny this right of access by using or blocking posted parking space merely for your own convenience.

Resource Information: Auditorially Handicapped[1]

Definitions

Auditorially handicapped students are students whose hearing is so impaired that they cannot be adequately educated in the regular classes of the public schools without the provision of special services. The term *auditorially handicapped* is understood to be synonymous with *hearing impaired* and both terms are understood to include *deaf* and *hard of hearing. (Texas Education Code 16.104)*

- *Hearing impaired*—the general term used to describe and encompass all types of hearing defects, ranging from a mild loss to profound deafness.
- *Hard-of-hearing*—a condition where the sense of hearing is defective but functional for ordinary life purposes (usually with the help of a hearing aid.).
- *Deaf/Deafness*—a condition in which perceivable sounds have no meaning for ordinary life purposes.
- *Residual hearing*—the limited amount of hearing that a hearing impaired person has. Its usefulness for listening to and understanding speech varies with the individual.
- *Prelingual deafness*—when deafness occurs before the acquisition of language (usually before three years of age). Such a person will have no language frame of reference when learning to speak, write, or speech-read.
- *Postlingual deafness*—when deafness occurs after the acquisition of language.

Causes of Deafness

Hearing is accomplished by sound waves passing through the outer ear, setting up motion of small bones in the middle ear that pass the motion to fluid in the inner ear. In turn, the fluid moves tiny hairs on cells causing these cells to generate electrical impulses that are carried by a nerve to the brain. A hearing loss can occur from damage to any of the parts of the apparatus, so that the transmittal of the sound waves or electrical impulses is stopped. Such damage can be caused by an infection, contraction of German measles by the mother during the first three months of pregnancy, congenital problems, scarlet fever, whooping cough, common measles, mumps, meningitis, otitis media, otosclerosis, a blow to the ear, skull fracture, tumors, or aging.

How Deafness Affects Living

Deafness is a handicap of communication, but it is an invisible handicap. Blindness is usually apparent and when someone interacts with that person, understanding is a part of those dealings. If a hearing impaired person does not respond when spoken to, some individuals may mistakenly assume that he or she is a snob: "The least they could have done was answer me." There is no understanding in such a situation because it is not readily apparent that the person does not hear. Although thousands of people who are deaf go through college, many of them receiving advanced degrees, other thousands fail to achieve because the hearing population is not sharing enough responsibility in communication.

[1]Argetsinger, Gerald. National Technical Institute for the Deaf, Rochester Institute of Technology, Rochester, NY.

Disabled Student Services, Division of Student Affairs, University of North Dakota, Grand Forks, ND. 1979

Because of the communication problem, a deaf person's education and employment are affected. Less effective education may prevent the deaf applicant from achieving the level of employment of which he or she is potentially capable. As a result, many deaf individuals never progress beyond the level of skilled or semiskilled laborer.

How Deaf People Communicate

The type of communication used by deaf individuals depends partly on their ages at the time of onset of deafness. If onset of deafness were prelingual, their communication handicap is greater than if it were postlingual. If the onset were postlingual, they will be able to make use of speech-reading more than if it were prelingual.

The methods of communication available to deaf people are:

- *Speech*—as a consequence of the difficulties involved in learning to speak when deaf, few persons prelingually deafened develop speech that can be understood in most social situations.
- *Speechreading/Lipreading*—the ability to translate a person's visual speech production into meaningful words. This ability is a skill that some deaf persons have mastered well. Others may have difficulty since only 26 percent of all speech is visible on the lips, and 40 to 60 percent of sounds in English look like some other sound on the lips.
- *Fingerspelling*—successive finger configurations that represent individual letters of the alphabet (not to be confused with forming the shapes of letters of the English alphabet).
- *Sign Language*—use of the hands and arms to form shapes that represent entire words or phrases. There are two types of sign language: American Sign Language (Ameslan) and Signed English (New Signs). Certain components are common to both languages, but the differences are enough to prevent real understanding of one if a person only knows the other. Ameslan consists of gestures representing entire words, organized in a grammatical structure distinct from English. Signed English uses signs and finger spelling to approximate the grammar and word order of English.
- *Manual Communication*—a form of communication in which a person uses a combination of fingerspelling and sign language.
- *Simultaneous Method, Simultaneous Communication, Total Communication, Total Approach*—although there are technical and philosophical distinctions between each of these communication systems, the terms generally refer to the use of ALL these communication modes—speech, speechreading, sign language, fingerspelling, facial expression, and body language.

Misconceptions

- *A deaf person is "mute."*

  If a deaf person is also mute, it is caused by a separate problem with the larynx and is not due to the deafness. Deaf people may choose not to use their voices if they think their speech is difficult to understand or if they feel they have inappropriate pitch or volume control. However, many deaf people do choose to use their voices in their interactions.

- *A deaf person has a low I.Q.*

  The basic intelligence of deaf people is comparable to the normal distribution of the hearing population. Terms such as "deaf and dumb" or "deaf mute" are considered offensive by most deaf people.

- *No architectural considerations need be made for the deaf population.*

  Acoustics is important. A majority of persons with deafness use residual hearing, so reduction of ambient noise is imperative, especially for hearing aid users. Some people with deafness de-

pend on seeing to maintain their sense of verticality, and thus may lose their balance in the dark or in very dim light. People who are profoundly deaf tend to drag their feet and be susceptible to tripping accidents, as are people who use mobility aids. Raised doorway thresholds may pose a hazard.

Suggestions for Relating with Auditorially Handicapped Individuals

- Get the person's attention before speaking. Since deaf people can't hear the usual call to attention, they may need a tap on the shoulder, a wave, or other visual signal.
- Speak naturally and clearly, using a normal tone and rhythm. If you speak rapidly, you may want to slow down somewhat, but do not speak one word at a time.
- Do not exaggerate your mouth movements or over-emphasize words since this distorts sounds and lip movements, making speech-reading more difficult. Remember that speech-reading is a skill not all deaf persons have. Only 26 percent of speech is visible on the lips, and even the best speech-readers can't read everything, although they can pick up contextual clues to fill in some of the gaps.
- Try to avoid standing in front of a light source, such as a window. The bright background and shadows created on the face make it almost impossible to speech-read.
- Look directly at the person when you speak. Do not turn your head away, laugh while you talk, or move your head constantly.
- Avoid unnecessary movement and do not talk while working out of the line of vision of the deaf person. It is difficult to speech-read a person in motion and impossible from the side or back.
- Be natural in your gestures, but be sure they are not distracting. Keep your hands away from your face and let your face be expressive.
- Try to maintain eye contact. If an interpreter is present, continue to talk directly to the deaf person who can turn to the interpreter if the need arises.
- If you are having some difficulty getting an idea across, try to rephrase a thought, or restate a sentence, rather than repeating exactly the same words. Sometimes a particular group of lip movements is difficult to speech-read.
- Use pantomime, body language, and facial expression to help communicate.
- Don't be embarrassed about communicating via paper and pencil. Getting the message across is more important than the medium used.
- Feel free to use the word "hear" in conversation.
- It is not always helpful to talk louder to hard-of-hearing persons. Ask the person you are talking to if it is helpful to them.
- Hard-of-hearing persons have difficulty monitoring the loudness of their voices. Deaf people do not know if they are talking too loudly or if they need to speak louder because the environment is noisy. Let them know if you observe that the loudness of their voice is inappropriate.
- Repeat questions or statements from the back of the room. Deaf persons are cut off from whatever is not in their visual area. Since it is often necessary to know the question to fully understand the answer, questions or statements should be repeated.
- Make sure the deaf person is not left out when vital information is presented. Write out any changes in meeting times, special arrangements, additional instructions, etc. Allow extra time when pointing out the location of materials, referring to books and other media, because the deaf person must look, then return his or her attention for further instruction.
- If you know any sign language, try using it. Your attempt will be appreciated and supported.

Resource Information: Visually Handicapped[1]

Definitions

Visually handicapped students are students whose sight is so impaired that they cannot be adequately or safely educated in the regular classes of the public schools without the provision of special services. *(Texas Education Code 16.104)*

- *Blind*—the American Foundation for the Blind terms "blind" only those with a complete loss of sight; all other degrees are termed "visually impaired." Of the blind population, about three out of 10 are totally blind or have only light perception; the rest have varying amounts of vision.
- *Legally blind*—in the definition adopted by the American Medical Association in 1934, "a person is said to be legally blind if they can see no more at a distance of 20 feet than a person with normal sight can see at a distance of 200 feet, or if the angular distance of the visual field is 20 degrees or less." (Normal vision takes in an angle of 60 to 70 degrees.)

Causes of Blindness

Blindness can be caused by glaucoma, diabetes mellitus, cataract, vascular disease, prenatal influence, poisoning, eye injury, infection, and several other diseases. The rate of blindness increases with age: approximately 47 percent of the legally blind are 65 years of age or older, 29 percent are between the ages of 40 and 65, 13 percent are between the ages of 20 and 30, and 10 percent are under 20 years of age.

How Blindness Affects Living

M.C. Migel, first president of the American Foundation for the Blind, once said: "It is the blindness of ourselves and not the blindness of blind people that makes life difficult for them." Blindness is the physical loss of sight. Nothing more is lost, no other physical ability nor mental capacity. Given the proper training and opportunity, the blind person will lead his or her life as independently and as usefully as will anyone. Most blind people do not want special treatment; they are being trained to live in a world that is not specially designed for them. They are being taught the use of the long cane to aid mobility. Guide dogs are used by some. Many of the visually impaired are partially sighted and can read signs in large print (18 points or larger).

Braille

Named for Louis Braille, a blind French boy who in 1824 devised the system, Braille is a system of six raised dots arranged in a cell as 1-2-3 downward on the left and 4-5-6 downward on the right. Sixty-three different characters (letters, numbers, punctuation marks, short words and combinations of letters are possible with various combinations and positions of the dots. There are several grades of Braille. In Grade 1, the characters have a one-to-one relationship to the alphabet with no contractions. Each grade has more contractions and short-form words. Grade 2 is most commonly used. It has close to 200 contractions and abbreviated words. Braille can be read at an average of 104 words per minute (about half as fast as the average sighted person reads regular print), though the range of speed varies greatly.

---

[1]Disabled Student Services, Division of Student Affairs, University of North Dakota, Grand Forks, ND. 1979.

Shaw, Ann, and Perks, Wendy. "Interacting with Disabled Individuals," PERSPECTIVES. A HANDBOOK IN DRAMA AND THEATRE BY, WITH, AND FOR HANDICAPPED INDIVIDUALS. Washington, DC: American Theatre Association, 1981.

Misconceptions

- *A blind person learns the same way a sighted person does.*

  For the person who is born blind, learning is different than for the sighted; such a person cannot learn by watching and imitating. He or she has to listen, touch, and remember. Memory is extremely important for both the person blind at birth and the person blinded later in life.

- *A person who is blind develops a "sixth" sense.*

  A sixth sense is not developed. A blind person must develop an alertness much greater than that of a sighted person. Experiments have shown that blind persons do indeed identify sounds better than do blindfolded sighted persons—not because they hear better, but because they remember better and have practiced longer.

- *If a person is blind, he or she reads Braille.*

  Only 5 to 10 percent of the people who are blind can read Braille. There are three main reasons. (1) The definition of legally blind includes many people who have partial sight and can read regular print if it is larger than usual. (2) Approximately half of the people legally blind are 65 years of age or older. Due to the general deterioration that accompanies old age such as loss of finger sensitivity, greater fatigue, and failing memory, there is little potential among older people for learning Braille. (3) Factors such as age, extent of education, type of living habits and type of employment at the onset of blindness can determine whether a person will learn Braille and how much.

Suggestions for Relating With Visually Handicapped Individuals

- Do not hesitate to offer help to blind people. They will let you know if they can manage alone.
- If you are not sure how to help, ask; the blind person is an expert.
- Gently touching his or her elbow will let the blind person know you are addressing him or her.
- Do not touch the cane or guide dog.
- When you meet a blind person, say "Hello (their name), it's (your name)." The blind cannot see who you are.
- Do not address the blind through someone else such as "What does he or she want?" Speak directly to the blind person.
- Let the blind person know when you are approaching and leaving.
- If you are helping the blind person walk, offer your arm rather than taking his or hers. The blind can guide themselves by the motion of your body. Try to sense the right speed for the blind person.
- When giving a blind person directions, be as clear and specific as possible. Make sure to point out obstacles in the direct path of travel. Indicate distances in number of feet rather than number of steps.
- When seating a blind person, place his or her hand on the back of the chair or bench. That reference point is the only help needed.
- Go ahead and say words like "see" and "look"; the blind do.
- Requirements differ for a person who has partial sight and for a person who is totally blind. The person who has partial sight will probably be able to use facilities that have had no modification, as long as safety hazards have been removed and information is presented either by way of sound or by signs that employ large print. Persons who are totally blind or whose sight is severely diminished will need information presented by way of sound.

Directory of Advice and Assistance

Nationwide Assistance

The following agencies and organizations can provide information on architectural and program accessiblity:

Actor's Advocate
National Theatre of the Deaf
305 Great Neck Road
Waterford, CT 06395

Alliance of Deaf Artists
947 South Park View Street
Los Angeles, CA 90006

American Coalition of Citizens
with Disabilities
1346 Connecticut Avenue, N.W. Suite 817
Washington, DC 20036

American Council of the Blind
1211 Connecticut Avenue, N.W. Suite 506
Washington, DC 20036

American Deaf Theatre Alliance
New York School for the Deaf
555 Knollwood Road
White Plains, NY 10603

Association for Children with Learning
Disabilities
4156 Library Road
Pittsburgh, PA 15234

Association of Handicapped Artists
1034 Rand Building
Buffalo, NY 14203

Association of Physical Plant Administrators
of Universities and Colleges
Eleven Dupont Circle, Suite 250
Washington, DC 20036

Center for Independent Living
2539 Telegraph Avenue
Berkeley, CA 94704

CONTACT
Norman Vincent Peale Telephone Center
3 West 29th Street
New York, NY 10001

Council for Exceptional Children
1920 Association Drive
Reston, VA 22091

D.E.A.F. Media, Inc.
1624 Franklin #1220
Oakland, CA 94612

Handicapped Artists of America
8 Sandy Lane
Salisbury, MA 01950

Horizons for the Blind
7001 North Clark Street, Room 318
Chicago, IL 60626

Louis Braille Foundation for Blind Musicians
215 Part Avenue South
New York, NY 10003

Little People of America
Box 126
Owatonna, MN 55060

Minority Committee
Screen Actor's Guild
555 Fifth Avenue
New York, NY 10036

Momentum Talent Management
228 East 89th Street
New York, NY 10028

National Access Center
1419 27th Street, N.W.
Washington, DC 20007

National Association of the Deaf
814 Thayer Avenue
Silver Spring, MD 20910

National Association of the Handicapped
1000 Vermont Avenue, N.W. Room 209
Washington, DC 20005

National Association for the Physically
Handicapped
76 Elm Street
London, OH 43140

National Association for Visually
Handicapped
305 East 24th Street, #17-C
New York, NY 10010

National Center for a Barrier Free Environment
1140 Connecticut Avenue, N.W. Suite 1006
Washington, DC 20036

National Committee Arts for the Handicapped
1825 Connecticut Avenue, N.W. Suite 418
Washington, DC 20009

National Federation of the Blind
National Blindness Information Center
1800 Johnson Street
Baltimore, MD 21230

National Guide Dog Users, Inc.
Box 174
Central Station
Baldwin, NY 11510

National Office on Disability
1575 Eye Street, N.W. Suite 1020
Washington, DC 20005

National Paraplegia Foundation
369 Elliot Street
Newton-Upper Falls, MA 10264

National Registry of Interpreters for the Deaf
814 Thayer Avenue
Silver Spring, MD 10910

National Task Force for Disability and the Arts, Inc.
Box 1126
Ansonia Station
New York, NY 10023

National Theatre Workshop of the Handicapped
30 West 16th Street
New York, NY 10011

Paralyzed Veterans of America
4330 East West Highway, Suite 300
Washington, DC 20014

Regional Rehabilitation Research Institute on Attitude, Legal, and Leisure Barriers
George Washington University
1828 L Street, N.W. Suite 704
Washington, DC 20036

Teletypewriters for the Deaf, Inc.
Box 28332
Washington, DC 20004

World Service Office
Box 622
Sun Valley, CA 91352

The National Access Center is a consumer-demand information and referral center providing materials that can be used to make arts programs and facilities more accessible to handicapped persons. New materials are published periodically and are available free of charge. Send your name, position, organization, and address to: *National Access Center, 1419 27th Street, N.W., Washington, DC 20007.*

The Drama and Theatre By, With, and For Handicapped Individuals (DATBWAFHI) program of the American Theatre Association has established a nationwide communication network for people working to expand opportunities in theatre for people with disabilities. To receive information from the DATBWAFHI Data Bank, or to enter information about yourself and your program, write: *Gerald Argetsinger, DATBWAFHI Data Bank NTIC-ADHD, One Lomb Memorial Drive, Rochester, NY 14623.*

Assistance in Texas

Each of the 20 education service centers has a director of special education who can provide assistance.

The following agencies and organizations can provide information upon request:

Deaf Services
Texas State Department of Human Resources
2201 Post Road
Austin, TX 78704

Texas Education Agency
Department of Special Education
201 East 11th Street
Austin, TX 78701

Texas State Commission for the Blind
314 West 11th Street
Austin, TX 78701

Texas State Commission for the Deaf
5120 South Congress
Austin, TX 78704

Texas Department of Mental Health
and Mental Retardation
909 West 45th Street
Austin, TX 78756

Texas State Rehabilitation Commission
118 East Riverside
Austin, TX 78704

The Department of Health and Physical Education at Texas Woman's University provides inservice training in arts for the handicapped for elementary, secondary, and college teachers.

Bureau of Education for the Handicapped
Statewide Inservice Project on Arts for the Handicapped
Box 23717 TWU Station
Denton, TX 76204

There are 150 regional and local libraries for blind and physically handicapped individuals administered by the Library of Congress. For more information write:

National Library Service for the Blind and Physically Handicapped
1291 Taylor Street, N.W.
Washington, DC 20542

State and local chapters of organizations for, by, and with disabled individuals may be able to provide information and assistance for local projects.

- American Red Cross
- Association of Retarded Citizens
- Cerebral Palsy Association
- Federation of the Blind
- Muscular Dystrophy Society
- Multiple Sclerosis Society
- Veterans Administration

Many city offices and organizations can provide specialists, information, special equipment, and volunteers.

- arts council
- mayor's office
- parks and recreation office
- service organizations

Directory of Accessible Theatres

The following list is a sampling of the ever-growing number of theatres that are creatively incorporating disabled individuals as participants and patrons.

- CALLIER THEATER CENTER
  Dallas-Callier Center for Communication Disorders, University of Texas, 1966 Inwood Road, Dallas, TX 75235

  Uses sign language interpretations to bring together hearing and hearing-impaired individuals.

- DALLAS THEATER CENTER
  3636 Turtle Creek Blvd., Dallas, TX 75219

  Provides accessible facilities and signs one performance of each major production.

- EXPERIMENTAL EDUCATIONAL THEATRE DEPARTMENT
  National Technical Institute for the Deaf, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623

  Offers a variety of theatre classes and stage productions involving deaf and hearing artists together.

- FAIRMONT THEATRE OF THE DEAF
  1925 Coventry Road, Cleveland Heights, OH 44118

  Uses sign language and voice to provide theatre experiences for deaf and hearing adults and children.

- GALLAUDET COLLEGE THEATRE DEPARTMENT
  7th and Florida Avenue, N.E., Washington, DC 20002

  Offers theatre classes and stages a variety of productions.

- LOON AND HERON THEATRE FOR CHILDREN, INC.
  169 Massachusetts Avenue, Boston, MA 02115

  Experiments with ways to produce theatre that is accessible to multihandicapped audiences. For example, tactile-designed stuffed scenery is used.

- NEXT MOVE UNLIMITED
  One Boylston Place, Boston, MA 02116

  Includes physically disabled performers in a professional touring company.

- NATIONAL THEATRE OF THE DEAF
  O'Neill Theatre Center, 305 Great Neck Road, Waterford, CT 06385

  Incorporates elements of speech, sign language, pantomime, and dance in performances that tour widely playing to primarily hearing audiences. The company's Little Theatre of the Deaf uses actors and techniques to play to children.

- RAINBOW COMPANY CHILDREN'S THEATRE
  Department of Recreation and Leisure Activity, 821 Las Vegas Blvd. North, Las Vegas, NV 89101

  Tours standard and original plays performed by a company of handicapped and nonhandicapped children and adults.

- ROLLING STOCK COMPANY
  Wright State University, Communication Department, Dayton, OH 45435

  Involves physically disabled and able-bodied students in unique stagings resulting from the presence of wheelchairs, crutches, braces, and other ambulatory devices.

- SANTA BARBARA THEATRE OF THE HANDICAPPED
  2428 Chapala Street, Santa Barbara, CA 93105

  Actively mainstreams disabled children and adults with nondisabled actors in original and established musicals and dramas.

- SPECTRUM: THE AMERICAN DEAF DANCE COMPANY
  P.O. Box 339, Austin, TX 78767

  Provides lecture demonstrations, master classes, and tours nationally.

- THEATRE UNLIMITED
  Recreation Center for the Handicapped, 207 Skyline Blvd., San Francisco, CA 94132

  Composed of developmentally disabled and able-bodied actors who present performances designed to create new attitudes about disability.

Plays with Disabled Characters

Butterflies Are Free, Leonard Gershe

A blind young man moves into his first apartment, away from his overprotective mother, and next door to a free-spirited actress. *Samuel French*

Children of a Lesser God, Mark Medoff

The romance and marriage of a sensitive but spirited deaf girl and the devoted (and hearing) young teacher whom she meets at a school for the deaf. *Dramatists Play Service*

A Christmas Carol, Charles Dickens

Ebenezer Scrooge, three ghosts, and disabled Tiny Tim in a morality play about abuse and generosity. *Dramatists Play Service, Samuel French*

David and Lisa, James Reach

An unusual love story about two mentally disturbed adolescents. *Samuel French*

The Drummer I Must March To, Susan Dunn

A theatre piece for words and songs that share the journey into blindness of an actress who lost her sight between the ages of 18 and 26. *Susan Dunn, 1115 Burketon Road, Hyattsville, MD 20783*

The Elephant Man, Bernard Pomerance

The true story of John Merrick, a remarkably sensitive and intelligent man whose body was hideously and repulsively deformed. *Samuel French*

Flowers for Algernon, David Rogers

Experimental surgery gives Charly, a mentally retarded man, a temporary glimpse of normalcy. *Dramatic Publishing Company*

Footlight Fantasy, Rod Lathim, Michael Barnes, Mark Henderson

A musical revue for a group of individuals with diverse backgrounds, talents, physical conditions, goals, and dreams. *OPEN AUDITIONS, Ednicks, Communication Inc., P.O. Box 3612, Portland, OR 97208*

The Glass Menagerie, Tennessee Williams

A drama of illusion versus reality centering around a crippled girl, her alcoholic brother, and their desperate mother. *Dramatists Play Service*

The Greatest Show on Wheels, William Rickert

A circus with performers using wheelchairs and other mobility aids. *William Rickert, Wright State University, Department of Communication, Dayton, OH 45435*

Happy Days, Samuel Beckett

In Act One a woman is buried to her waist but still has access to civilized accoutrements: toothbrush, mirror, pistol. In Act Two she is buried to her neck, left to work with only her eyes and mind. This is sufficient, though, for her happy days. *Samuel French*

Joe Egg, Peter Nichols

A school teacher and his wife employ black comedy in an attempt to cope with their 10-year-old spastic child. *Samuel French*

King Richard III, William Shakespeare

The tragedy of a man deformed in body and in spirit. *Samuel French*

The Madwoman of Chaillot, Jean Giraudoux

A madwoman proves to be the very essence of practical worldly goodness and common sense. *Dramatists Play Service*

The Man Who Came to Dinner, Moss Hart, George Kaufman

Confined to a wheelchair by a broken hip, an irascible invalid deals comic misery to his hosts. *Dramatists Play Service*

The Miracle Worker, William Gibson

The real life story of blind and mute Helen Keller and her visually handicapped teacher Annie Sullivan. *Samuel French*

Mother Courage and Her Children, Bertolt Brecht

Mother Courage and her mute daughter attempt to survive 12 years of war in seventeenth century Europe. *Samuel French*

The Night Is My Enemy, Fred Carmichael

A blind girl is stalked by a mentally unbalanced killer. *Samuel French*

Odd Man Out, Brian Kral

This dance drama tells the story of the struggle with identity a developmentally disabled youth and his teacher have when he joins a dance troupe. *Rainbow Company, 821 Las Vegas Boulevard North, Las Vegas, NV 89101*

The Oldest Living Graduate, Preston Jones

A crusty World War I veteran now confined to a wheelchair resists pressure to abandon his ideals for expediency and profit. *Dramatists Play Service*

The Perfect Kingdom, Camy Condon

A nine-page puppet script for children that seeks to improve awareness of the problems of the handicapped. *Camy Condon, 2427 Melbourne Drive, San Diego, CA 92123*

The Shadow Box, Michael Cristofer

Three terminal cancer patients, their families, and friends deal with the finality of their conditions. *Samuel French*

Sign Me Alice, Gilbert Eastman

A play about deaf people in a hearing world. *Gallaudet College Bookstore, Gallaudet College, Washington, DC 20002*

The Sin-Eaters, Martin Kimeldorf

This play compares the experiences of a young man in a wheelchair to those of the first astronaut to walk on the moon. *OPEN AUDITIONS, Ednicks Communication Inc., P.O. Box 3612, Portland, OR 97208*

Sorry, Wrong Number, Lucille Fletcher

A neurotic invalid overhears plans for a murder, which turns out to be her own. *Dramatists Play Service*

Special Class, Brian Kral

An exploration of the dreams and disappointments of the handicapped child in our society. *Anchorage Press*

Sunrise at Campobello, Dore Schary

The story of Franklin Delano Roosevelt's struggle to overcome infantile paralysis. *Dramatists Play Service*

Take A Card, Any Card, Martin Kimeldorf

A comedy that expresses serious concerns about mainstreaming the handicapped into the community. *OPEN AUDITIONS, Ednicks Communication Inc., P.O. Box 3612, Portland, OR 97208*

Tales of Trickery, Kim Wheetley

Comic, but cautionary, Indonesian folktales featuring an elderly disabled widow and a simple-minded farmer who cleverly outwits his adversaries. *Dramatic Publishing Company*

Tell Me That You Love me, Junie Moon, Marjorie Kellog

Three handicapped people decide to pool their meager resources and face the world together. *Dramatic Publishing Company*

Through Our Eyes, Rod Lathim, Denny Moore

Short scenes from the lives of handicapped people, developed from interviews and improvisations. *OPEN AUDITIONS, Ednicks Communication Inc., P.O. Box 3612, Portland, OR 97208 Portland, OR 97208*

Wait Until Dark, Frederick Knott

Three desperate men terrorize a spirited and resourceful blind woman. *Dramatists Play Service*

Whose Life Is It Anyway?, Brian Clark

The paralyzed victim of a car accident demands the right to end a life he or she no longer finds endurable. *Dramatic Publishing Company*

Will the Real Paraplegic Please Stand·Up? A Celebration of Ability, William Rickert, Thomas Whissen, Mary Piccirillo, Marcia Gross, Peter Herpy, Stephen Milder, Caroline Wervey

Disabled actors employ songs, humor, satire, and autobiographic narrative in an upbeat confrontation of issues regarding disabilites. *William Rickert, Wright State University, Department of Communication, Dayton, OH 45435*

Wings, Arthur Kopit

A journey into the mind of an elderly woman who has suffered a stroke. *Samuel French*

Publishers' Addresses

Anchorage Press
Box 8067
New Orleans, LA 70182

Dramatic Publishing Company
4150 North Milwaukee Avenue
Chicago, IL 60641

Dramatists Play Service
440 Park Avenue South
New York, NY 10016

Samuel French
25 West 45th Street
New York, NY 10036

Bibliography

The Accessible Conference Kit, 1981

A guide for conference and meeting planners to help the handicapped participate in professional or other meetings with nonhandicapped persons. The kit contains 18 information booklets, including guidance on planning a workshop about accessibility.
HEATH/Closer Look Resource Center, Box 1492, Washington, DC 20013

The ARTiculator,

A monthly newsletter, published by the National Committee, *Arts for the Handicapped*, that provides information on model projects, research and training programs, curriculum materials, resource people, and special projects pertaining to arts for handicapped children and youth.
National Committee, Arts for the Handicapped, 1825 Connecticut Avenue, N.W. Suite 418, Washington, DC 20009

Arts Accessibility for the Deaf, 1981

A 23-page resource about deafness in America, contemporary deaf arts, and ways to reach deaf people, deaf artists, and deaf audiences. It also gives a nationwide listing of theatres of the deaf and theatres with mixed deaf and hearing actors.
National Access Center, 1419 27th Street, N.W. Washington, DC 20007

Arts for the Handicapped Curriculum Guide, 1982

A curriculum guide for a college course on integrated arts for the handicapped. The content incorporates creative movement, drama, art, and music into special education programming.
Catherine McHugh, Professor, Department of Music, Southern Illinois University, Carbondale, IL 62901

Celebration: Arts and the Handicapped, 1982

A 47-page report and guide to activities for disabled children and adults in dance, drama, and the visual arts.
Lawrence Moore, Arizona Commission on the Arts, 2024 North Seventh Street, Suite 201, Phoenix, AZ 85006

Creative Arts for the Severely Handicapped, 1979
edited by Claudine Sherrill

An expanded and updated second edition that focuses upon the arts in relation to special education and Public Law 94-142. Illustrated chapters on art, music, dance, Orff-Schulwerk, and drama present ideas for teaching self-help skills, for planning comprehensive individualized educational programs, and for enriching the lives of severely handicapped individuals.
Charles C. Thomas, 301-327 East Lawrence Avenue, Springfield, IL 62717

Creative Dramatics, 1977

A handbook on creative dramatics with handicapped and nonhandicapped children and adults. Leadership hints and activities are included for warmup games and exercises, pantomime, Orff-Schulwerk approach, story presentation, and role playing.
American Alliance for Health, Physical Education, and Recreation, Washington, DC

Creative Dramatics for All Children, 1973
Emily Gilles

Goals and principles of creative dramatics with emotionally disturbed and brain-damaged children are included.
Association for Childhood Education International, Washington DC

Creative Drama in the Classroom, 3rd ed. 1980
Nellie McCaslin

One chapter is devoted to creative drama for the special child.
Longman Inc., New York.

Dorothy Heathcote: Drama as A Learning Medium, 1976
Betty Jane Wagner

A chapter on "The Handicapped" contains specific examples of Heathcote's work with disabled groups.
National Education Association, Washington, DC

Drama Integrates Basic Skills: Lesson Plans for the Learning Disabled, 1979
Marcia Ward Behr, Alice Boston Snyder, Anna S. Clopton

A series of lesson plans for working with learning disabled individuals using creative drama.
Charles C. Thompas Publisher, Springfield, IL

Drama, Theatre, and the Handicapped, 1979
edited by Ann Shaw and Cj Stevens

A discussion of the relation of theatre to individuals with handicapping conditions as an art form and aesthetic experience, as an educational medium, as therapy, and as a career. Suggestions for removing barriers and an annotated bibliography are included.
American Theatre Association, 1000 Vermont Avenue, N.W., Washington, DC 20005

Drama with Children, 1977
Geraldine Brian Siks

Two chapters examine drama techniques with physically limited children and with deaf children.
Harper and Row, New York

Educational Resources for the Deaf, 1982

A catalogue describing multimedia materials on topics including communication, mainstreaming, and theatre.
NTID, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623

The Handicapped Experience: Some Humanistic Perspectives, 1978
George McDevitt

An exploration of the image of the handicapped in history and literature, the philosophy behind mainstreaming, and the matter of legislating values. Special features on desensitizing range from Lily Tomlin to improvisational theatre.
Dean of Students, University of Baltimore, Charles Street at Mt. Royal Avenue, Baltimore, MD 21201

Ideas for Kids: A Multiarts Approach to Fostering Creativity, 1978, edited by Judy Rosenthal

Ideas for activities in music, movement, the visual arts, and drama that children with physical, emotional, learning, and hearing handicaps can do in and out of the classroom. Activities are grouped according to communication and self-expression, sensory awareness, skill development, originality, and creative thinking exercises.
Project Search, 800 Dixwell Avenue, New Haven, CT 06511

Open Auditions, 1982
Martin Kimeldorf and Rod Lathim

An introduction by actor Michael Douglas leads to information on working with handicapped individuals in theatre programs: recruiting, advertising, adapting auditions and rehearsals, uses of dance and music, securing funding, and audience development. Four original scripts are included: "Through Our Eyes," "Footlight Fantasy," "Take A Card, Any Card," and "The Sin-Eaters." There is also commentary regarding the major disabling conditions, a list of resources, and essays written by handicapped students, teachers, vocational counselors, and directors.
Ednicks Communication Inc., Box 3612, Portland, OR 97208

Performance Workshop Project Guide, 1982

A guide to integrating the handicapped into theatre arts programming and creative activities. Information is based on experiences of the Performance Workshop of the City of Long Beach Recreation Department.
National Committee Arts for the Handicapped, 1825 Connecticut Avenue, N.W., Suite 418, Washington, DC 20009

Perspectives: A Handbook in Drama and Theatre By, With, and for Handicapped Individuals, 1981, edited by Ann M. Shaw, Wendy Perks, Cj Stevens

A wealth of practical ideas, techniques, examples, and resources for including individuals with handicapping conditions in theatre. Major sections include programs that work; developing knowledge, attitudes, and skills; and developing contacts and gaining information. Published by the American Theatre Association.
DATBWAFHI, Theatre Department, National Technical Institute for the Deaf, One Lomb Memorial Drive, Rochester, NY 14623

Program Accessibility for the Disabled Theatre-goer, 1981
Pat Sternberg and Carollyn Philip

A discussion of accessibility not as a matter of money but as a matter of caring and being committed to sharing the theatre with new audiences. This publication suggests a number of simple ways to comply with federal regulations.
Off Off Broadway Alliance, 162 West 56th Street, New York, NY 10019

Remedial Drama: A Handbook for Teachers and Therapists, 1974
Sue Jennings

Suggestions for using informal drama in a variety of situations with handicapped children and adults. Chapters include Drama and the Backward Child; Drama with the Disturbed, Maladjusted and Psychotic; Drama with the Physically Handicapped; Psychodrama and Roleplaying.
Theatre Arts Books, New York

Sign-Language Theatre and Deaf Theatre: New Definitions and Directions, 1976
Dorothy Miles and Louie Fant, Jr.

Guidelines to the development of theatre for, by, and about deaf persons.
California State University at Northridge Center on Deafness, Northridge, CA

Student With A Disability: A Faculty Handbook

Practical techniques for teaching students with a variety of handicapping conditions.
Disabled Student Services, Division of Student Affairs, Box 8256, University Station, University of North Dakota, Grand Forks, ND 58201

A Teacher's Guide for Creative Use of American Sign Language, 1982
Howard Seago

Techniques for creative expression for teachers of deaf children. Teachers are encouraged to incorporate artistic aspects of sign language and the culture of the deaf into the classroom curriculum.
D.E.A.F. Media, Inc., 4560 Horton, Suite 416, Emeryville, CA 94608

Theatre Game File, 1975
Viola Spolin

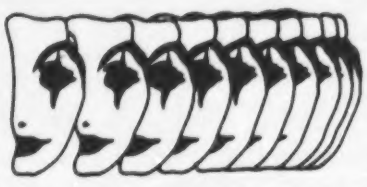
A revised and adapted version for use by classroom teachers with K-adult handicapped and gifted students. It contains 200 games and exercises for use in conjunction with arts, language arts, social studies, arts education, and physical education.
CEMREL, Inc., 3120 59th Street, St. Louis, MO 63139

Available on Loan

504 and the Performing Arts, 1980

A slide/cassette tape produced by the Arts and Special Constituencies Project of the National Endowment for the Arts. The two-part program reviews the involvement of disabled people in American performing arts and looks at new programs and facilities for making the performing arts accessible.

To borrow this material, contact: Texas Commission on the Arts, Box 13406, Capitol Station, Austin, TX 78711. Toll-free number: 800-252-9415.



COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

Texas Education Agency
201 East 11th Street
Austin, Texas
March 1984
GE4 452 05